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ABSTRACT

This booklet is a summary of the material covered during a workshop held for the staff of the Kwethluk Day School in Kwethluk, Alaska in 1966. It consisted of six hourly training sessions focusing on the practical aspects of teaching English as a second language. Included are Robert Lado's "Principles of Language Teaching," followed by teaching techniques suggested for pattern practice, dialogues, story-telling with structural emphasis, minimal pairs, and structure drills. Also included is a list of the references made available to workshop participants. (HW)

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Booklet prepared by
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INTRODUCTION

A series of six hourly sessions was held. The meetings were once a week, and the participants were encouraged to read as much as their interest or time permitted. A fairly good library of books were available from the Service-Wide Library in Brigham City. In addition, participants produced simple materials and demonstrated them to the group.

The primary emphasis throughout was on the practical aspects of teaching English, such as demonstration lessons...materials preparation... and techniques of presentation. It was hoped that the participants would gain insight into the rationale behind these methods through outside reading, and the class time could be used in the application of those things read about.

There was, of course, discussion of the reasons behind the use of certain approaches and materials, but no attempt was made to give a comprehensive course in Teaching English as a Second Language. Rather, the intention was to give the uninitiated an introduction to new methods of teaching English, which they could combine with information gained from independent research and practice, to improve the quality of English instruction in their classrooms.

This booklet is a summary of most of the material covered during the sessions. The participants have been given a copy to use for reference, or as a foundation on which to build their own oral English programs.

S. William Benton

S. William Benton
Principal Teacher

PRINCIPLES OF LANGUAGE TEACHING

(From Language Teaching, A Scientific Approach, Robert Lado)
pp. 50-56

I SPEECH BEFORE WRITING

Teach listening and speaking first, reading and writing next. This principle is the basis for the audio-lingual approach.

From linguistics we know that language is most completely expressed in speech. Writing does not represent intonation, rhythm, stress, and juncture.

This principle...implies that deciphering written material without knowing the language patterns as speech is incomplete, imperfect, and inefficient.

II BASIC SENTENCES

Have the student memorize basic conversational sentences as accurately as possible. This practice, advocated by linguists, has a strong psychological justification not dealt with in published experiments but tested repeatedly otherwise.

The extra effort needed to memorize dialogues in a foreign language enables the student to use them as models and to proceed with further learning. Conversational dialogues are preferable to poetry or formal prose because conversations show a greater range of the basic constructions of the language in matter-of-fact context.

III PATTERNS AS HABITS

Establish the patterns as habits through pattern practice. Knowing words, individual sentences, and/or rules of grammar does not constitute knowing the language. Talking about the language is not knowing it...the student must learn to use it.

Understanding or even verbalizing a pattern may help a student to learn it but will never take the place of practicing the pattern through analogy, variation, and transformation to establish them as habits. This is pattern practice.

IV SOUND SYSTEM FOR USE

Teach the sound system structurally for use by demonstration, imitation, props, contrast, and practice. Observation repeatedly shows that merely listening to good models does not produce good pronunciation after childhood. Partial attempts, props in the form of articulatory clues, and minimal contrasts to focus sharply on the phonemic differences eventually result in satisfactory responses, but to increase facility and fluency, practice becomes indispensable.

V VOCABULARY CONTROL

Keep the vocabulary load to a minimum while the students are mastering the sound system and the grammatical patterns. The attempt of many students to concentrate on learning vocabulary at the beginning is misguided. Linguistics shows that words, no matter how many, do not constitute a language. The most strategic part of a language for use is the system of basic patterns and significant sound contrasts and sequences. Every effort should go into teaching these elements; hold the vocabulary load at first to the words needed to manipulate the patterns or illustrate the sounds and contrasts.

VI TEACHING THE PROBLEMS

Problems are those units and patterns that show structural differences between the first language and the second.....The problems often require conscious understanding and massive practice.

***

VII GRADED PATTERNS

Teach the patterns gradually, in cumulative graded steps. To teach a language is to impart a new system of complex habits, and habits are acquired slowly.

A. Begin with sentences, not words, and order the sequence of materials on the basis of sentence patterns.....there should be graded questions and responses, requests and greetings, as well as statements.

B. Introduce subsentence elements, such as parts of speech, structure words, and modification structures, in connection with full sentence patterns....(they) are not free and are not fully taught unless placed in a sentence frame.

C. Adapt the learning difficulty to the capacity of the students.

D. ...keep to a minimum the patterns that are introduced in the dialogues before they appear in graded steps. This can be made easier by selecting contextual areas that permit such restriction within normal conversational style and by carefully editing the resulting dialogues.

IX LANGUAGE PRACTICE VERSUS TRANSLATION

Translation is not a substitute for language practice.....few words if any are fully equivalent in any two languages, ...the student, thinking that the words are equivalent, erroneously assumes that his translation can be extended to the same situations as the original and as a result makes mistakes, and word-for-word translations produce incorrect constructions.

Bilinguals who achieve full use of both languages do not translate when using either. They are said to have acquired two coordinate systems.

X AUTHENTIC LANGUAGE STANDARDS

Teach the language as it is, not as it ought to be....The forms used by educated native speakers and not any imagined artificial standard are the guide to what is correct and acceptable as educated native speech.

If contractions are the accepted standard in informal conversation, then they should be taught for informal conversation by the students.

Using an inappropiate dialect or style interferes with communication and constitutes "noise" of a sort.....take into account the use to be made of the language and the people with whom the student expects to communicate.

XI PRACTICE

The student must be engaged in practice most of the learning time.... the quantity and permanence of learning are in direct proportion to the amount of practice.

Fries, for example, recommended devoting 85 per cent of class time to practice and no more than 15 per cent to explanation and commentary.

XII SHAPING OF RESPONSES

When a response is not in the repertory of the student, shape it through partial experiences and props. In language learning, the student is often unable to produce or to hear elements and patterns which differ from those of his first language. The principle, therefore, recommends two treatments: (1) Partial practice: break up the response into smaller parts, practice these, then attempt the full response. (2) Props: give articulatory or other hints to help the student approximate the response.

***

XIV IMMEDIATE REINFORCEMENT

Let the student know immediately when his response has been successful.

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XVI CONTENT

Teach the meaning content of the second language as it has developed in the culture where the language is spoken natively. A language is the most complete index to a culture.

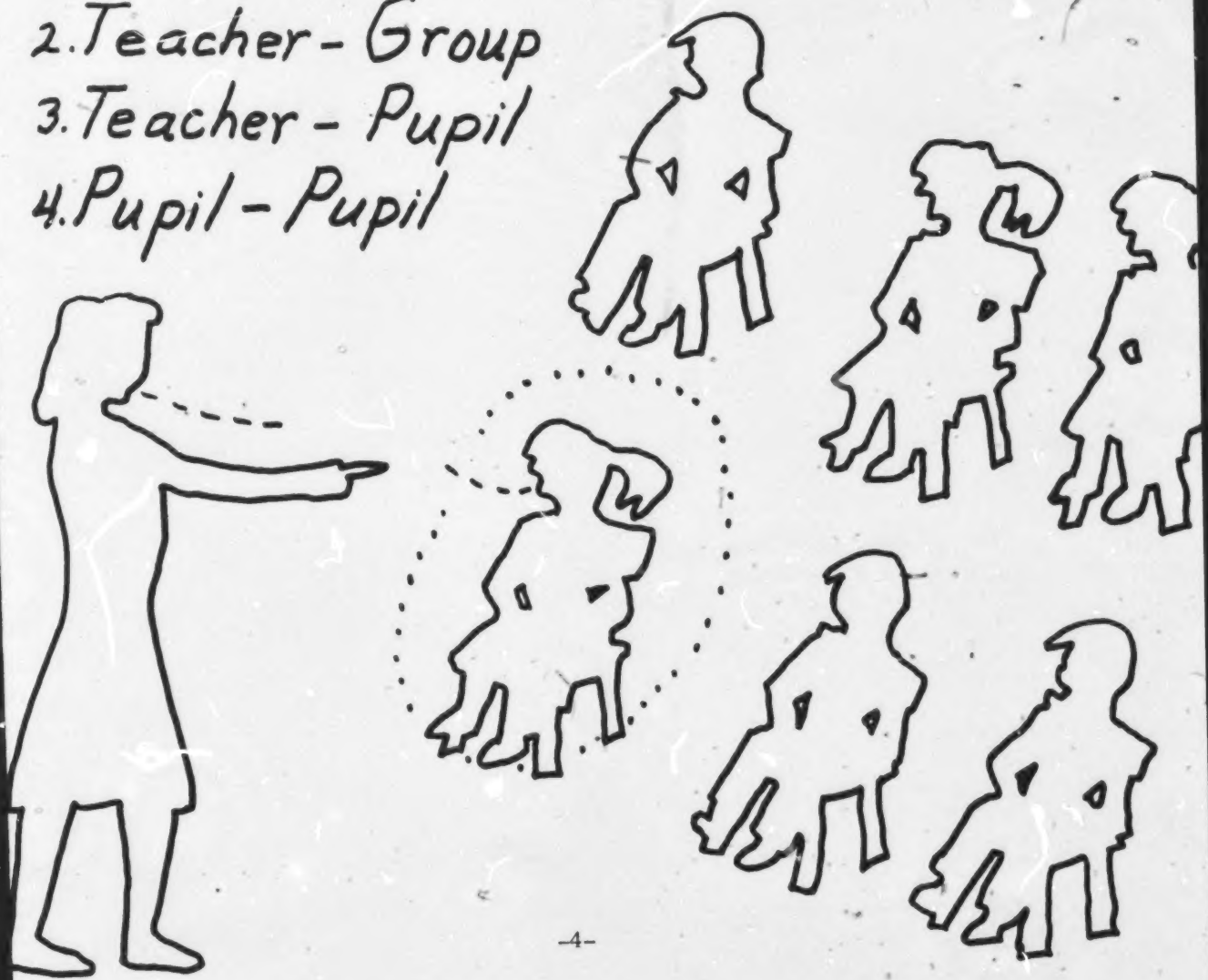
XVII LEARNING AS THE CRUCIAL OUTCOME

Teach primarily to produce learning rather than to please or entertain. This principle is based on the observation that classes that are the most entertaining are not always the most effective.
In a scientific approach, the amount of learning outweighs interest. Once the effectiveness of a technique is demonstrated, working to make it more palatable, more absorbing, more interesting, is in order, but not before, and certainly not as a substitute for effectiveness in terms of learning.

PATTERN PRACTICE

LISTEN - REPEAT - PRACTICE

1. Teacher - Class
2. Teacher - Group
3. Teacher - Pupil
4. Pupil - Pupil



PATTERN PRACTICE

Mimicry-Memorization

In Mimicry-Memorization, the teacher presents an English pattern, and the students mimic him. He does not slow down or exaggerate, but presents it as a native English speaker would utter it in the normal stream of speech. The teacher presents this model several times, and then has the students repeat it just as it was presented. The class, then small groups, then individuals are called on to respond. The teacher listens, and repeatedly presents the model for the students. Visual aids, facial expressions, and gestures are used continually to clarify meaning. The teacher becomes a sort of "choir director" to signal response and tempo of speaking, Mimicry-Memorization is a preceeding stage of Pattern Practice.

Example:

Teacher	(Holds up pencil) This is a pencil. This is a pencil. Repeat: This is a pencil.
Class	This is a pencil.
Teacher	This is a pencil. (Signals class to respond)
Class	This is a pencil.

The teacher goes on to small groups and individuals. The sentence and intonation are to be mimicked exactly. The basic order of this type of drill is LISTEN, REPEAT, PRACTICE. This is all oral--nothing is written.

Pattern Practice

Because the students are repeating the same thing over and over in the above type of drill, it becomes quite tedious for them and the teacher. The drill should be done in snappy, short periods. Variations can be used to enliven the lesson without neglecting the basic pattern which is being taught. With these variations, the drill becomes Pattern Practice.

An example of a substitution drill:

Teacher This is a pencil.

Class This is a pencil.

Teacher Book

Class This is a book.

Teacher Desk

Class This is a desk.

After the class has progressed somewhat, multiple substitution drills may be utilized. The teacher may have prepared a simple chart that will help in teaching the lesson. The following example could be teaching adjective-noun order, or the use of the article "a". The basic pattern is established as "It's a ____."

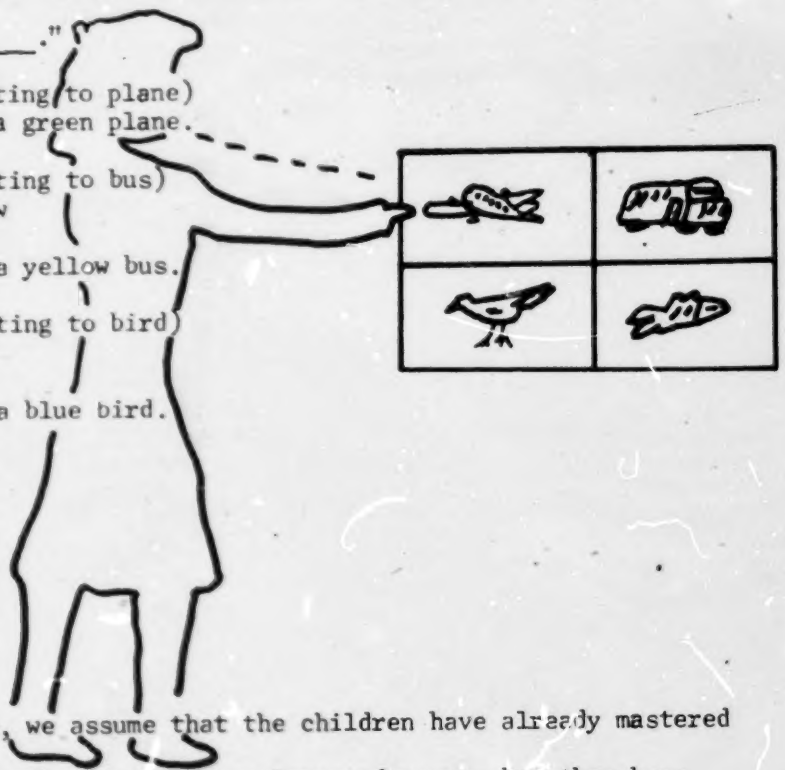
Teacher (Pointing to plane)
It's a green plane.

(Pointing to bus)
Yellow

Class It's a yellow bus.

Teacher (Pointing to bird)
Blue

Class It's a blue bird.



In the above example, we assume that the children have already mastered the vocabulary included on the chart--the colors and nouns--but they have been having difficulty with word order or some other structural problem. Vocabulary and structure should not be taught in the same lesson.

In the book Language Teaching, by Robert Lado, many other types of Pattern Practice are explained in detail. He warns teachers not to become so enthusiastic over Pattern Practice that they attempt to do all their teaching through it. "This is not justified since not all language learning is of the pattern type. Pattern practice fits between practice with conscious choice and free selection. The major stages of teaching a second language can be listed in order as follows: (1) mimicry-memorization, (2) conscious choice, (3) pattern practice, and (4) free selection."

Small children get bored with pattern practice rather quickly, and the teacher should watch for signs of inattention, and not press beyond reasonable limits.

Most beginning teachers of English as a Second Language find it extremely difficult to maintain the pattern exactly the same way every time. They find themselves exaggerating words in an effort to overcome difficulties. This must be guarded against because, in effect, it becomes two patterns, thereby confusing the students as well as losing its naturalness.

Recommended Reading: Robert Lado, Language Teaching, Chapters 10 & 11

THE DIALOGUE

A dialogue is a brief play in which the teacher can present structures to be learned which make contextual sense. It can be used on all levels of language instruction. "Good morning, Mrs. Jones."..."Good morning, Nancy." is a dialogue which can be used on the beginning level.

The teacher selects a structure which she wants the students to master and incorporates it into a short dialogue. The dialogue is most effective when it concerns something within the students' experience or something of immediate use to him---buying boots at the store...the mail plane...telling time, etc.

Ideally, the dialogue is presented first in the language of the student, then in the target language. This is not always possible, however, so extra care should be taken with props so the meaning is conveyed to the students.

PREPARATION: (1) Prepare a brief dialogue around the structure to be taught. Divide the dialogue in three or four sequences.
(2) Select visual aids which will help convey the meaning of the dialogue--pictures on file folders or cardboard...flannel board figures...puppets...scrolls...chalkboard sketch.

PRESENTATION: (1) The teacher goes through the dialogue in its entirety, using the visual aid in sequence so that the students may better follow the meaning.
(2) The teacher presents the first part of the dialogue, and drills the students on it until they have mastered it.
(3) Each part of the dialogue is worked on in sequence, with the teacher providing the model whenever the students hesitate.
(4) Volunteers act out the sequences...eventually two students may act out the entire dialogue.

FOLLOW-UP: Periodic review of the dialogue should be an essential part of the teacher's planning. The dialogue may be reinforced by using parts of it in other activities, or there may be substitutions within the framework of a learned dialogue.

CAUTION: Keep the dialogue brief! Do not allow the students to vary either the content or the intonation. Since we are concerned here with oral mastery, nothing should be written on the cards.

Recommended Reading: Bumpass, Faye, Teaching Young Students English, Chap. VII
Lado, Robert, Language Learning, Chap. 6

A DIALOGUE TO TEACH THE DOUBLE NEGATIVE

(1)

Did the mail plane come?

No, it didn't.

(2)

What!? It didn't come?

No, it didn't come yet.

(3)

Your new skates aren't here, then?

No, they aren't.

(4)

You're not going to cry, are you?

No, I'm not!

DIALOGUES CENTERED ABOUT CLASSROOM ACTIVITIES
USED IN ADULT EDUCATION CLASSES
ANNA L. SULLIVAN, TEACHER

May I have a drink, please?

Yes, the cups are in the cabinet.

I was very thirsty. Thank you.

You're welcome.

It's getting late. I have to go now.

I'm glad you came. Come back again.

Thank you, I will. Goodbye.

Goodbye.

What time is it?

It's almost three o'clock.

We'd better hurry. We'll be late for school.

Yes, we'll walk fast.

Hello, Balasia. Have you seen Anna?

Anna isn't coming to school.

Does she have to bake bread?

No, she doesn't. She has a headache.

THE STRUCTURED STORY

Story-telling is forever popular with children. It therefore, can become an excellent vehicle for the teacher of English as a second language. With the proper forethought and preparation, a single story may teach children many useful patterns of English, and become an unconscious tool enabling them to form sentences through analogy.

Many children's stories, with revision, can be used effectively---"Red Riding Hood", "The Three Bears", "Billy Goats Gruff", and some more modern works as "Are You My Mother?"

The following outline may guide in the preparation:

I Choose a story that is rather well-known and well-liked.

II The story should be easily dramatized, and give opportunity for repetition.

III Within the story, there should be many concrete words and expressions.

IV The key words should be useful and meaningful, be easily picturable or dramatized, and deal with the simplest forms in English.

V As you plan the story, organize minutely as to avoid translation.

VI Choose the nouns, adjectives, and other words which the group is considered capable of mastering. Make any changes you feel are necessary in the story sequence or vocabulary. Non-standard expressions as "The better to see you with" may be changed to "I can see you with my big eyes."

VII Establish the basic sentence patterns you want the group to master as an outcome of this technique.

VIII Practice yourself...again and again. As you retell the story or parts of the story to the group, use the exact words and intonation as you did at first. When the children progress enough to tell the story, do not permit them to vary from the original.

Following is a structured version of "The Little Red Hen". The sentences in regular type are used in the first tellings mainly to help the story move rapidly. They are for aural comprehension only. Asterisks organize the story into parts centered around the structural patterns.

The sentences in CAPS are the main part of the story. They are the structural patterns around which drills are built from the very start. The children are taken through intensive oral drills to master them.

Beside the story line is a suggested technique of handling the props. The story is best told initially with the flannel board. To vary the story telling, subsequent telling may utilize cut-outs pasted on large cards, puppets, or three dimensional objects of some type. The type of visual material may be varied, but never the order or sequence in which the story is told.

What follows the telling of the story???

1. Intensive oral drills of the patterns that are outline. The children begin with mimicry-memorization, and move on to substitution practice of the patterns.

2. Children's preparation of simple puppets or a "movie" so they may use their own creations as they learn to be active in telling the story. The children will be joining in spontaneously with the teacher within a few tellings.

3. Language development drills, so that each time the children hear the story, there will be an increase in their aural comprehension.

4. Use the story line in reading chart from after the children have complete aural-oral mastery of every line.

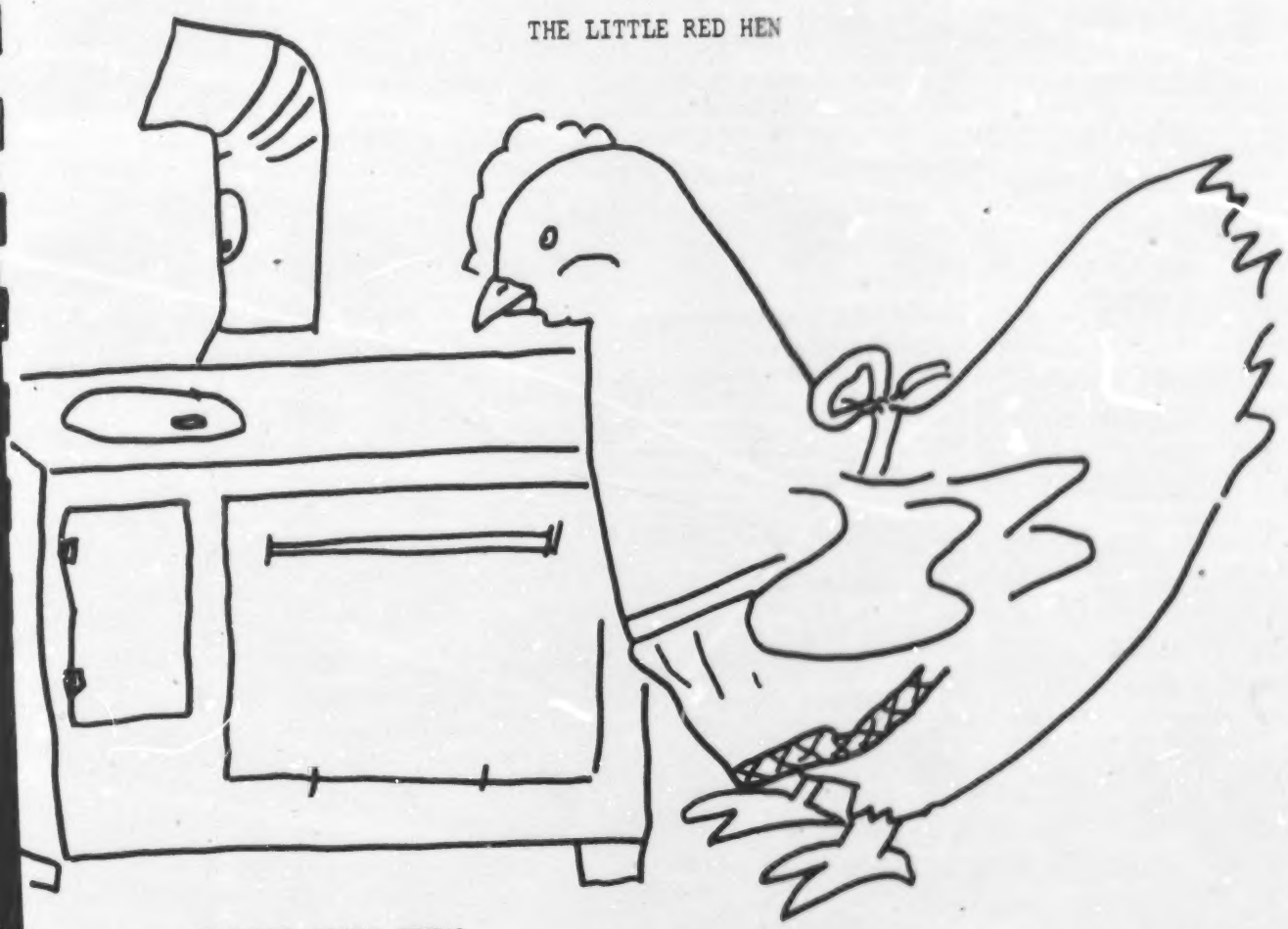
5. The teacher should make every effort to use the patterns taught in other day-to-day activities, that the children may be subtly led to use the patterns themselves in situations apart from the story.

6. Make duplicated booklets of the charts for the children to assemble and take home.

7. Have a final dramatization of the story for another classroom or in some school program.

Recommended Reading: Faye L. Bumpass, Teaching Young Students English as a Second Language, Chapter VIII.

THE LITTLE RED HEN



FLANNEL BOARD ITEMS

Hen, pig, cat, dog, duck (check story for color)

Farm, house exterior, wheat field

Table, stove, loaf of bread

Five grains of wheat, gunny of wheat, sack of flour

PROPS

Saucer of dirt, some seeds or beans

Picture of a mill, gunny sack

Five squares of construction paper, one each color of animal

Cup of flour

Mixing bowl and spoon

Piece of bread or picture of loaf of bread

BASIC PATTERNS TO MASTER IN THE LITTLE RED HEN

I IDENTIFICATION PATTERNS

I'm a _____. (hen, duck, pig, dog, duck)

This is the _____. (hen, house, dog, wheat, etc.)

II SENTENCE COMPLETION

The house is _____. (little, yellow)

The farm is _____. (big)

The hen is _____. (little, red)

III QUESTION PATTERN TO ELICIT YES OR NO

Is the hen _____? (big, little)

Is the house _____? (red, yellow, black)

Is the pig _____? (fat)

Is the bread _____? (good)

IV QUESTION-ANSWER PATTERNS

What's this? It's a _____. (farm, house, sack, etc.)

Who's this? It's the _____. (hen, dog, pig, duck, dog)

V USE OF "LOOKS" IN DIFFERENT IDIOMS

The little red hen looks down.

The bread looks good.

VI SENTENCE PATTERN

This is good _____. (wheat, flour, bread)

VII RELATED ACTION SERIES

She finds the wheat.
She plants the wheat.
She looks at the wheat.
She cuts the wheat.

THE LITTLE RED HEN

STORY LINE	DESCRIPTION OF ACTION
This is the story of The Little Red Hen.	
THIS IS THE LITTLE RED HEN.	Place figure of hen on left-hand side, middle.
SHE IS LITTLE.	Cup hands closely together to show "little".
SHE IS RED.	Place red flannel square by hen, or show red paper.
SHE SAYS, "CLUCK, CLUCK, I'M A HEN."	Repeat color name, touch paper and hen. Point to hen. Then to self and repeat "I'm. Gentle, motherly voice.
The little red hen lives in a house on a farm.	
THIS IS THE HOUSE.	Place house in upper left-hand corner.
THE HOUSE IS LITTLE.	Same action as above for "little".
THE HOUSE IS YELLOW.	Use yellow flannel or paper as above.
THE LITTLE RED HEN SAYS,	
"I LIKE MY LITTLE YELLOW HOUSE."	Hold hands to chest in familiar action for "like". Point to house.
THIS IS THE FARM.	Place farm to right of house.
THE FARM IS BIG.	Make expansive gesture to illustrate "big".
THE LITTLE RED HEN SAYS,	Point to hen, then mouth.
"I LIKE MY BIG FARM." *	Same as above for "like".
On the farm there are four other animals.	Show the other animals.

THIS IS THE PIG.	Place pig to right of hen.
HE IS FAT.	Using both hands, make a circular motion over your person to demonstrate "fat".
HE IS PINK.	Same as earlier to explain "pink".
HE SAYS, "OINK, OINK. I'M A PIG."	Speak in rather rough voice.
THIS IS THE CAT.	Place cat to right of pig.
HE IS LITTLE.	Same as before for "little".
HE IS BLACK.	Same for color explanation.
HE SAYS, "MEOW, MEOW. I'M A CAT."	Speak in whiny, "catlike" voice.
THIS IS THE DUCK.	Place duck to right of cat.
HE IS LITTLE.	Same for "little".
HE IS YELLOW.	Same for "color".
HE SAYS, "QUACK, QUACK. I'M A DUCK."	Imitate duck's voice.
THIS IS THE DOG.	Place dog to right of duck.
HE IS LITTLE, TOO.	Same for "little".
HE IS BROWN.	Same for color "brown".
HE SAYS, "BOW WOW. I'M A DOG."	Imitate dog's voice.
ONE, TWO, THREE, FOUR, FIVE.	Animals in horizontal line, point left to right, touching each one.
FIVE ANIMALS.*	Sweeping gesture.

One day the little red hen looks down.

THE LITTLE RED HEN SEES FIVE GRAINS OF WHEAT.

SHE SAYS, "THIS IS GOOD WHEAT.

WHO WILL HELP ME PLANT THE WHEAT?"

"I WON'T", SAYS THE PIG.

"I WON'T", SAYS THE CAT.

"I WON'T", SAYS THE DUCK.

"I WON'T", SAYS THE DOG.

"THEN I'LL DO IT MYESELF,"

SAYS THE LITTLE RED HEN.

AND SHE DOES.

The little red hen plants the wheat.

The wheat grows and grows. *

THE LITTLE RED HEN LOOKS AT THE WHEAT.

SHE SAYS, "THE WHEAT IS READY TO CUT.

WHO WILL HELP ME CUT THE WHEAT?"

"I WON'T", SAYS THE PIG.

"I WON'T", SAYS THE CAT.

Point to hen, eye, then down. Look down.

Point to eye on "sees". Place the five grains at the feet of the hen.
Point to grains on "this". Thumb and forefinger together to demonstrate "good". Translate.
Look about questioningly. Translate "plant".
Have a small saucer of dirt, and plant some seeds, if you wish.
Point to pig. Shake head in negative manner.

Same as above for each animal.

Point to hen, "myself" may need translation.

Act out planting.

Raise hand horizontally for "grows".

Point to hen, eye, and wheat field, which you have placed over the grains of wheat.
Point to wheat. Translate "ready". Make cutting motions.
Look about questioningly, cutting motion again.

Same as above for the "I won't" sequence.

"I WON'T", SAYS THE DUCK.

"I WON'T", SAYS THE DOG.

"THEN I'LL DO IT MYSELF,"

SAYS THE LITTLE RED HEN.

AND SHE DOES.

The little red hen cuts the wheat.

Move figure of hen as if she were cutting the wheat.

She puts the wheat into a gunny sack.

Show a gunny sack, pretend to "put" something in it. Place figure of gunny sack where wheat field was.

She looks at the sack of wheat.

Point to eye, then to sack.

THE LITTLE RED HEN SAYS,

"THE SACK OF WHEAT IS HEAVY.

Point to sack, pretend lifting motion for "heavy".

WHO WILL HELP ME TAKE THE SACK OF

WHEAT TO THE MILL?"

Questioning attitude.

"I WON'T", SAYS THE PIG.

Show a picture of a mill. It is not necessary to have the picture on the flannel board.

"I WON'T", SAYS THE CAT.

"I WON'T", SAYS THE DUCK.

"I WON'T", SAYS THE DOG.

"THEN I'LL DO IT MYSELF,"

SAYS THE LITTLE RED HEN.

AND SHE DOES.

Same as earlier.

She takes the sack of wheat to the mill.	Hold figure of hen and sack together. move off the board temporarily.
The wheat is ground into flour.	Show the cup of flour.
The little red hen comes to her house with the sack of flour.	Bring hen back with sack of flour.
She takes the sack of flour into the kitchen. *	Place the stove and kitchen table on the board, sack of flour near table.
THE LITTLE RED HEN LOOKS AT THE FLOUR.	Point to eye, then flour.
SHE SAYS, "THE FLOUR LOOKS GOOD.	Speak in approving tone.
WHO WILL HELP ME MAKE BREAD WITH THE FLOUR?"	Questioning manner again. Show a piece of bread, or an illustration. Point to flour.
"I WON'T", SAYS THE PIG.	Same routine.
"I WON'T", SAYS THE CAT.	
"I WON'T", SAYS THE DUCK.	
"I WON'T", SAYS THE DOG.	
"THEN I'LL DO IT MYSELF,"	
SAYS THE LITTLE RED HEN.	
AND SHE DOES.	
The little red hen takes the flour.	Point to flour.
She takes some yeast, salt, lard, and water.	Pretend to be putting ingredients in a mixing bowl, stir with a spoon.
She mixes them together,	
She makes a loaf of bread.	
She cooks the bread. *	Show the flannel figure of bread, place in oven. Oven door should be cut on three sides to "open".

THE LITTLE RED HEN LOOKS AT THE BREAD.	Point to eye on "looks", then bread. Place bread on table.
SHE SAYS, "THE BREAD LOOKS GOOD.	Point to bread, exclaim in pleasure.
THE BREAD SMELLS GOOD.	For "smells" act out smelling, smile with pleasure.
WHO WILL HELP ME EAT THE BREAD?"	Questioning manner, act out "eat".
"OINK, OINK. I WILL", SAYS THE PIG.	Speak eagerly. Point to self, shake head affirmatively.
"MEOW, MEOW. I WILL", SAYS THE CAT.	
"QUACK, QUACK. I WILL", SAYS THE DUCK.	
"BOW WOW. I WILL", SAYS THE DOG.	
"NO, YOU WON'T", SAYS THE LITTLE RED HEN.	Negative motion of head.
"YOU DIDN'T HELP ME PLANT THE WHEAT.	Act out each routine as the hen goes through the series.
YOU DIDN'T HELP ME CUT THE WHEAT.	
YOU DIDN'T HELP ME TAKE THE WHEAT TO THE MILL.	
YOU DIDN'T HELP ME MAKE THE BREAD.	
YOU DIDN'T HELP ME AT ALL.	
YOU WON'T GET ANY OF MY BREAD.	Both hands out in front, as if to stop them.
I'LL EAT IT MYSELF."	With figure of hen, move it as if eating the loaf.
AND SHE DOES.	Take the loaf from the table, and hold hands out in "all gone" gesture.

END LITTLE RED HEN

MINIMAL PAIRS

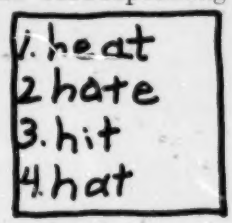
Each language uses its own sound structure and a sound which occurs in English may not occur in the language of the student. Some authorities go as far as saying that a student cannot even hear a sound which does not occur in his own language. Certainly many students of English have difficulty differentiating between certain English sounds. "Hot" and "hat" may sound like the same word to him. He must be taught the difference.

An effective method both of teaching the students these differences, and checking to see that he really recognizes the differences is through the use of minimal pairs. Minimal pairs are pairs of words which are alike in all respects but one. For instance, Bit and Bet are a minimal pair. The initial and terminal sounds are the same, but the middle vowal is sounded differently in each one. Pick-pig...pit-bit...duck-dock...are other examples of minimal pairs.

Minimal pair drills can be used on all levels where pronunciation difficulties occur. For beginning children or non-readers, the teacher might select a minimal pair which can be pictured. She then puts the pictures on cardboard and places them on the chalkboard tray. The teacher pronounces one of the pictured words and the children point to the left or right to indicate which word they "hear". When the children can do this correctly, then the teacher knows that they are hearing the difference and can identify each sound. An inventive teacher may devise other games to present the pairs.

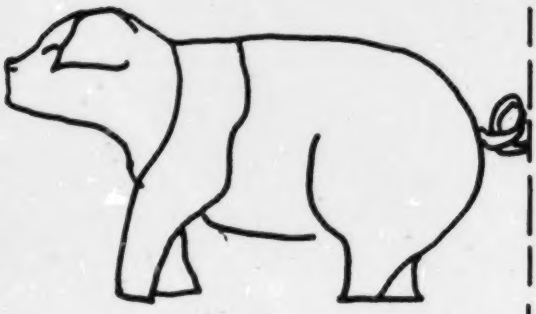
For more advanced students who are reading, the teacher can write the words on a card with a number beside each. The teacher says one of the words and the student calls out the corresponding number.

ship-sip



leave-leaf

soup-soap



pig-pick

SOME IDEAS

FOR

TEACHING AND PRACTICING PRONOUNS

USING

THE AURAL-ORAL APPROACH

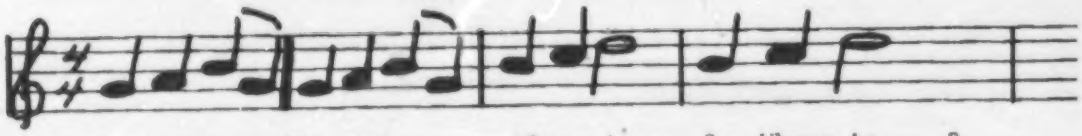
HE-HIM-HIS

SHE-HER-HERS

IMOGENE BENTON
TEACHER, BEG-1ST

"THUMBKIN VARIATION"

A boy and girl finger puppet is made to be placed on the child's thumb. One puppet is used at a time, so as not to confuse the pronouns until their use is mastered.



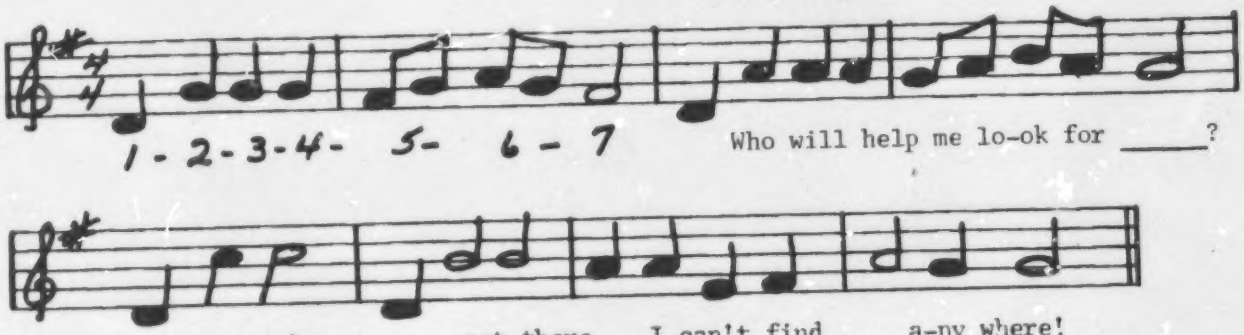
WORDS	ACTION
Where is _____? Where is _____? (Name of boy or girl)	Look about questioningly. Hands held behind back.
Where is _____? Where is _____? (He, she)	Puzzled attitude.
___ is on my finger, ___ is on my finger. (He, she)	Smile knowingly.
Here ___ is. Here ___ is. (he, she)	Show puppet to group.

Variations: Do not use finger puppets. Have one child hide, and change words to suit action. Example--"She is in the hall" or "He's behind the door."

"WHO WILL HELP ME?"

This song is good to teach the pronouns. The words are simple, and the rhythm steady. Appropriate actions clarify the meaning. One child may "hide" behind an article of furniture, while the others sing and act out the song.

German Folk Song (Adapted)



WORDS	ACTION
1-2-3-4-5-6-7	Take seven steps forward.
Who will help me look for _____? (name of boy or girl)	Look about questioningly.
_____ not here--- (He's, She's)	Point to near area.
_____ not there--- (He's, She's)	Point to distant area.
I can't find _____ anywhere! (him, her)	Shake head negatively. Make sweeping motion for "anywhere".

FOR DETAILED EXPLANATION OF THE SPECIFIC TECHNIQUE OF USING STRUCTURED DRILL, SEE THE APPLICABLE PORTION OF THIS BOOKLET.

Prepare a visual aid on paper at least 9" X 12". A picture from a magazine may be used if it is large and simple.

PATTERNS

What's he?

He's a _____.

PROCEDURE

PART I

Teacher	What's he? He's a boy...He's a boy. What's he? He's a boy. Repeat, "He's a boy."
Class	He's a boy.
Teacher	What's he? He's a boy. (Instruct class to respond by gestures.) What's he?
Class	He's a boy.
Teacher	What's he?
Class	He's a boy.
Teacher	What's he? (Signal half of class to respond)

½ of class He's a boy.

Continue as above, other half of class responding, and finally individuals. Use the visual aid, or point out boys in the room as you ask "What's he?" Have some of the abler students ask the question of the other childre. Do not vary the patterns.

PART II

Review Part I, Present another illustration, perhaps a man.

The procedure is as above....What's he? He's a man.

What's he?
He's a man.

He's a doctor.

He's a teacher.

He's a farmer.

PART III

PATTERNS

What's she?

She's a _____.

PROCEDURE

Teacher What's she? She's a girl...She's a girl.
What's she? She's a girl.
Repeat, "She's a girl."

Class She's a girl.

Teacher What's she? She's a girl.
(Direct response)
What's she?

Class She's a girl.

Continue exactly as in Part I. The children may have difficulty pronouncing she correctly.

PART IV

Present other illustrations or pictures.

She's a nurse.

She's a teacher.

She's a stewardess.

This follows the structured drill with the patterns: He's a boy, and She's a girl. Those patterns are assumed to be mastered at the start of this drill. Review if necessary.

PREPARATION: Illustrations as suggested below on 9 X 12" paper or file folders. (Folders stand up better in the chalk tray.)

#1

#2

#3

#4

#5

PART I

Teacher (Presenting Card #1)
This is Mary. She's a girl.
Repeat: She's a girl.

Class She's a girl.

Teacher (Presenting Card #2)
She can run...She can run.
Repeat: She can run.

Class She can run.

Practice the pattern with half of the class responding, and finally individuals.

Teacher (Presenting Card #3)
She can jump.

Continue identical presentation and practice with the cards you have prepared. Use simple known verbs, as the real purpose of this drill is to teach the pronouns within the framework: She can _____.

PART II

PREPARATION: The teacher lines the cards on the chalk tray or bulletin board.

Teacher This is Mary. She's a girl.
(Pointing to Card #2) She can run.
Repeat: She can run.

Class She can run.

Teacher Jump.
(The teacher now gives the cue word only.)

Class She can jump.

Teacher Swim

Class She can swim.

Keep the drill moving along. Do not make the children conscious of the item (she) they are truly practicing. Call on small groups and individuals to respond.

Important....There is no set amount of material to cover in your period of practice. This type of drill is done best in short, snappy periods. The progress of the class, and the interest, are the determining factors. The children must listen, repeat, and practice. All the work is oral--there is no writing on the cards.

PART III

PREPARATION: Illustrations prepared to teach he.

Present the cards individually, as the girl's cards were presented.

PART IV

Present the cards in a group, giving the cue word only, as in Part II.

Teacher This is Tommy. He's a boy.
He can run.
Repeat: He can run.

Class He can run.

Teacher Jump

Class He can jump. etc.

PART V

At this time, the two sets are mixed together, beginning with small groups, perhaps two of the girl's cards, and two of the boys'.

Move slowly and cautiously! Whenever a child hesitates, provide the pattern in a quiet voice. This is not a test, but a continuation of practice. Upper-grade children will take pride in using the mixed "he and she" cards without error.

Mixed Practice:

PART VI

PREPARATION: Another set of cards to teach his and her.

Procedure as in Parts I through V.

Patterns:

This is Mary.
She's a girl.
This is her parka.
(House, etc.)

This is Tommy
He's a boy.
This is his dog.
(sled, etc.)

"SHE-HER"

FOR DETAILED EXPLANATION OF THE SPECIFIC TECHNIQUE OF USING THE DIALOGUE, SEE THE APPLICABLE PORTION OF THIS BOOKLET.

PREPARATION: Make large, simple illustrations similar to ones below. Stick figures, if you wish, will be satisfactory, as the cards are used to introduce and clarify only. There is to be no writing visible.

Card #1

Look at Mary.

She has a new dress.

Card #2

She has a new hairband, too.

Card #3

I like her new dress.

It's pretty.

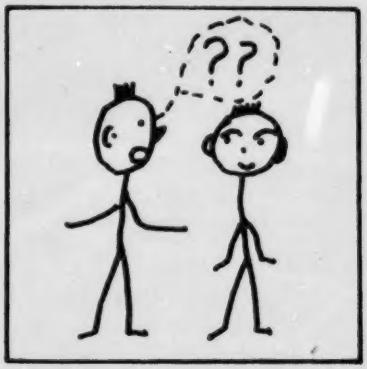
Card #4

I like her hairband, too.

"HE-HIM-HIS"

PREPARATION: Same as for Dialogue before this.

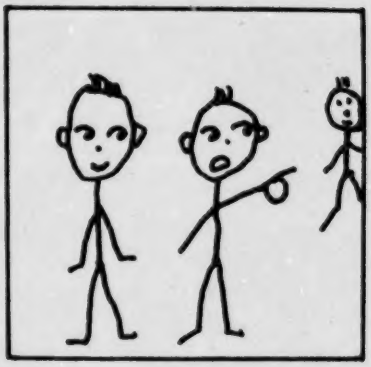
Card #1



Where is Bill?

I can't find him.

Card #2



He isn't here.

Say, there he is.

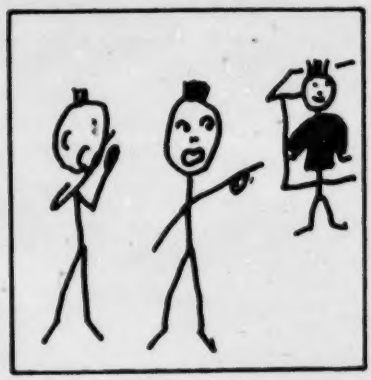
Card #3

Where is he?

I don't see him.

See his blue jacket?

Card #4



He's over there by the school.

Oh, I see him now....Bill!!

POEMS TO REINFORCE LEARNING OF PRONOUNS

Selected from Time for Poetry, Revised Edition

These poems were selected for their simplicity and appeal to younger children. Some of them are quite brief, and could be memorized by the children. A number of them have excellent possibilities for "acting out" or setting to music.

Little.....p. 22

Two in Bed.....p. 22

Where's Mary?.....p. 29

The Postman.....p. 33

The Policeman.....p. 39

The Balloon Man.....p. 39

Melons.....p. 41

The Hairy Dog.....p. 82

The Buccaneer.....p. 83

My Dog.....p. 83

Sunning.....p. 86

I Love Little Pussy.....p. 88

Mrs. Peck-Pigeon.....p. 98

The Woodpecker.....p. 99

The Squirrel.....p. 110

Little Charlie Chipmunk.....p. 112

What Is It.....p. 112

The Little Turtle.....p. 129

Good Morning.....p. 132

Ride a Cock Horse.....p. 202

So Many Monkeys.....p. 280

Old Mother Hubbard.....pp. 296-297

There Was An Old Woman.....p. 299

Jonathan.....p. 302

Mrs. Snipkin and Mrs. Wobblechin...p. 315

The Goblin.....p. 338

My Brother.....p. 416

Catkin.....p. 436

REFERENCE BOOKS

These are some of the books that were made available for the members of the group. All of those listed are obtainable from the Service-Wide Library at Brigham City.

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